THE METROPOLITAN MUSEUM OF ART
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Catalogue of
An Exhibition of

Lithographs,
Water Colors,
Drawings
and Etchings

By the eminent French master

Raffet.

With an Introduction.

Frederick Keppel & Co.

New-York.
1894.

PREFACE.

ONE of the strangest incidents in the history of modern art was the banding together in Paris a few years ago of such men as Meissonier, Gérôme, Detaille, and the Duc d'Aumale, for the purpose of organizing a public exhibition of the works of a simple lithographer; the proceeds to be devoted to the erection of a monument to his memory.

This was done because these eminent persons recognized in the modest lithographs of Raffet the work of a great artist.

The exhibition was held, with great success, in 1892. Meissonier did not live to see it (though his son took his place on the committee), but while promoting the movement he publicly declared that if ever he had had a master—that master was Raffet.

The monument, designed by the sculptor Frémiet, now stands in the garden of the Louvre near the monument of Meissonier himself.

Although Raffet was always content to sell his lithographs for a few sous each, yet the artists—rich or poor—have always collected them eagerly; and of late years, since tardy justice has been done him, his works have become so rare that they are now almost impossible to procure in fine state.

For this reason we are specially indebted to Mr. Atherton Curtis of New-York, who has kindly lent his valuable collection for exhibition, and has also prepared the catalogue as well as the introduction.

None of the works exhibited are for sale; but we are glad to be able to make a free exhibition of the almost unknown works of Raffet—an artist who is abundantly entitled to rank as a master.

F. K.

RAFFET.

THE process of lithography was discovered toward the end of the last century by Aloys Senefelder, a German. He had, however, no idea at first of the artistic value of his discovery, and not until 1816 or 1817 did its importance in the fine arts begin to be seen. About this time several artists who had heard of the new process began to make drawings on stone. Among these were Horace Vernet, Gros, and Géricault. They were soon joined by others, and in a few years a host of lithographers were at work producing, some of them masterpieces worthy to rank with the best works ot etching or engraving. Charlet, Isabey, Delacroix, Bonington, Géricault, Daumier, Gavarni, Raffet,—these are the names that give lithography a place beside its sister arts.

In time, however, the use of lithography for artistic purposes began to give way to commercial uses. More and more the mechanical crushed out the artistic. Cheap advertisements, bad illustrations, and, worst of all, miserable chromo-lithographs, took the place of strong, original work, till at last no one thought of lithography as a means for artistic expression. But the art of Raffet and Gavarni could not die, though it lay dormant for many years. There is real value in the process which, for original work, has qualities of its own fully equal to etching. This fact has begun to be recognized in Paris by artists and collectors. Good works have begun again to be produced in lithography, and the great masters are having justice done them.

Among draughtsmen on stone no name is greater than that of Auguste Raffet. His feeling, his imagination, his superb draughtsmanship, and his great mastery of the technique of his art, place him in the very highest rank among lithographers. Together with Gavarni he may be said to hold in lithography the position that Rembrandt holds in etching. Upon all his works, his own personality is strongly stamped, and this it is that gives to his military scenes an interest unequaled in those of his successors. For Raffet, we should remember, was the founder of the modern French school of military painting, though he himself was above all a lithographer. He was the first to seek for truth in military works of art and to keep at the same time artistic qualities in his work. We seem to see his battles as they were, and yet he exercised the greatest care in their composition, though he composed with such simplicity that they appear never to

CATALOGUE.

LITHOGRAPHS.

Early Works. 1825–1830.

1. Attaque d'un village. (G. 203.) Raffet's first lithograph.
2. Tu as de l'honneur, tu as des principes, tu seras un héros! — peut-être. (G. 50.) Extremely rare.
3. Napoléon à Waterloo. (G. 60.) Rare.
4. Portrait of Audoyer. (G. 2.) Very rare.
5. Waterloo. (G. 63.) Very rare.
6. Feuille de croquis. (G. 315.)
7. Jerusalem delivrée. (G. 69.) According to Bry, the printer, only twenty impressions were printed before the stone was destroyed.
8. La Moscowa. (G. 328.)
9. Waterloo. (G. 329.)
10. Barricade de la rue Saint-Antoine. (G. 74.)
11. Je veux tuer un des soldats de Polignac. (G. 78.)
12. À mort pour la liberté. (G. 350.)

1831–1833.

13. Amable Gihaut, publisher of Raffet's lithographs. (G. 5.) Very rare.
14. Serrez les rangs. (G. 355.)
15. Vive la République! (G. 357.)
16. Mon Empereur, c'est la plus cuite. (G. 359.)
17. L'Inspection. (G. 369.) The stone was broken in printing, and the following number was done in its stead.
18. L'Inspection. (G. 369 bis.)
19. Prise du Fort Mulgrave. (G. 378.)
20. Représentant du peuple à l'armée du Rhin. (G. 379.)
21. La pensée. (G. 381.)
22. La main, voltigeur! (G. 386.)
23. Dernière charge des lanciers rouges à Waterloo. (G. 388.)
24. Vive l'Empereur!!! (G. 389.)

Siége d'Anvers.

28. Batterie de brèche en action. (G. 517.) Trial proof.
29. Reddition de la citadelle d'Anvers. (G. 552.) Trial proof.

1834.

30. 13 Vendemiaire. (G. 391.)
31. Secourez la vivandière. (G. 392.)
32. La dernière charrette. (G. 393.)
33. Abordez l'ennemi franchement, à la baionnette. (G. 396.)
34. L'ordre du jour. (G. 398.)
35. Carré enfoncé. (G. 399.)
36. Bonaparte, général en chef de l'armée d'Egypte. (G. 400.)
37. Le représentant a dit — Avec du fer et du pain, on peut aller en Chine — il n'a pas parlé de chaussures. (G. 401.)

1835.

38. Némésis. (G. 120.) Proof with *cache lettre*. The first impressions were printed in this manner, and are extremely rare. The lithograph was done for a bill-poster.
39. De quoi vous plaignez vous? (G. 407.)
40. Italie, 1796. (G. 410.)
41. Ils grognaient et le suivaient toujours. (G. 414.)
42. Retraite du bataillon sacré à Waterloo. (G. 80.) With a dedication by Raffet to his friend Tournemine. The stone was broken in printing, and impressions are very rare.

1836.

43. Demi-bataillon de gauche joue! feu! chargez! Waterloo, 1815. (G. 418.)
44. Le lendemain. (G. 420.)
45. 1807. (G. 425.)
46. La revue nocturne. (G. 429.)

1836-1837. *Siége de Constantine.*

47. Frontispiece. (G. 536.) First state, undescribed.
48. A nous, deuxième léger. (G. 537.)
49. Retraite de Constantine. (G. 538.)
50. Charge des chasseurs d'Afrique. (G. 542.)
51. Marche sur Constantine. (G. 544.)
52. Les Arabes signalent l'approche de l'armée française. (G. 546.)
53. Batterie couverte. (G. 548.)
54. Explosion de la mine préparée par les Arabes. (G. 552.)
55. Fuite des Arabes. (G. 555.)

1838.

56. Napoléon. (G. 121.) Undescribed state before the date, *1838*. Probably unique. This lithograph was done for a bill-poster, and impressions are very rare.
57. Napoléon. (G. 122.) A small bill-poster of the same subject. First edition with the name of Gihaut. Very rare.

58. Same. Second edition. Very rare.

139. Batterie no. 10. (G. 584.) Trial proof before all letters. Of very great rarity.
140. Assaut et prise du bastion no. 6. (G. 585.)
141. Prise de la courtine 6–7. (G. 586.)
142. Travailleurs couronnant la brèche du bastion 7. (G. 587.)
143. Batterie no. 14. (G. 588.)
144. Départ de la 3ème colonne. (G. 589.)
145. Une Brèche. (G. 175.) An extremely rare unfinished lithograph for the *Siége de Rome*.

ETCHINGS.

146. Croquis divers. (G. I.)
147. Croquis divers. (G. II.) Before the plate was divided.
148. Croquis divers. (G. III.) Before the plate was divided.
149. Le jeu de paume. (G. V.)
150. Séance royale. (G. VI.) First state. Extremely rare.
151. 5 et 6 Octobre. (G. VIII.) Third state.
152. XIII. Vendemiaire, 1795. (G. X.)
153. Planche de croquis. (G. XI.)

WATER-COLORS AND DRAWINGS.

154. Gardes nationaux. From the collection of Prince Demidoff.
155. Two Studies.
156. A Tomb. Raffet did a lithograph of this subject.
157. Death of Feraud.
158. Marie Antoinette before the Tribunal.
159. Funeral Scene.
160. Fight between two men in armor.
161. Sketch done in a café.
162. A Cuirassier.
163. A Wheelwright.
164. 5 et 6 Octobre. Study for the etching (No. 151).
165. A Cuirassier.
166. A Man breaking stones.
167. Episode of the Siege of Rome. See No. 137.
168. The Interview at Tilsitt. Drawing done for Norvin's "Life of Napoleon."
169. A Cuirassier.
170. Battery in action.
171. Portrait of Raffet by Mouilleron.
172. Portrait of Senefelder, inventor of lithography, by Hanfstaengel.

have been composed at all. No less care was taken with his drawing, though the result seems to prove that correct drawing was second nature to him. In the *Siége de Rome* every figure was studied from the nude before being drawn upon the stone, and this is true of many of his other lithographs. But the result has always the appearance of spontaneous work. As in all true works of art, we see the end, never the means, by which the end was reached.

Raffet's reputation will rest chiefly on his military pieces, but Raffet, none the less, would have been a great artist had he confined himself to other subjects. *Le rêve* (No. 107) and the *Némésis* (No. 38) are worthy to rank with the best of his works, and there are many masterpieces among the set of one hundred lithographs entitled *Voyage en Russie*, one of which especially, *Tatars sortant de la mosquée* (No. 75), besides being remarkable in feeling and in composition, is a marvel of strong draughtsmanship.

Raffet was born in Paris in 1804. At the age of eighteen, he entered the porcelain manufactory of one Cabanel, where he studied porcelain decoration under Ribau. About a year later, he began the study of drawing with an artist named Suisse, at the same time remaining with Cabanel. Charlet, whose reputation as a lithographer was very great at this time, saw some of the young man's work and offered to take him as a pupil in his own studio, which Raffet accordingly entered in 1824, and the same year he began study at the *École des Beaux-Arts*.

The following year, Raffet made his début as a lithographer in the piece called *Attaque d'un village* (No. 1), a poor imitation of Charlet, and interesting only as a first attempt.

The next year, however, there was some improvement, as is shown by the *Napoléon à Waterloo* (No. 3), though Raffet was now completely under his master's influence, and this very theatrical piece is done entirely in Charlet's style, as is the large *Waterloo* (No. 5) done in 1828.

Raffet had left Charlet's studio in 1827, and was working alone; but feeling that he was producing mere imitations of Charlet's lithographs, he entered the studio of Baron Gros in 1829 that he might have the influence of a master of an entirely different school. He began to break loose from the influence of Charlet almost immediately; for the same year in which he entered Gros's studio, he did his little *Waterloo* (No. 9), which is much stronger than the large lithograph of the same subject, and almost free from the influence of Charlet; while not long after this he broke away from all influence and became thoroughly individual in his work, even in later years stamping his own personality upon his master, Charlet.

Toward the end of 1832, Raffet went to Antwerp, where he witnessed the siege of that city by the French, and on his return to Paris, he did a series of twenty-four lithographs illustrating the siege. These were [illegible] on

in no way remarkable. Not until 1837, when he began his series of eighteen lithographs on the Siege of Constantine, did Raffet begin to show his powers in delineating the army of his own time, and even this set, though containing many strong pieces, is not comparable to his later work.

In 1833, appeared the *Dernière charge des lanciers rouges à Waterloo* (No. 23), and in 1834 the *Carré enfoncé* (No. 35), two pieces that for vigorous rendering of a cavalry charge have never been surpassed, even by Raffet himself.

Ils grognaient et le suivaient toujours (No. 41), *Retraite du bataillon sacré à Waterloo* (No. 42), and the *Némésis* (No. 38) were produced in 1835, certainly a remarkable year. The first of these is wonderful for its poetic feeling in portraying the magnetic influence that Napoleon exercised over his followers, while the *Retraite* is among the most admired of his works, as is the *Némésis* remarkable for its furious action and beautiful arrangement of blacks and whites.

In 1837, appeared *La revue nocturne* (No. 46) representing Napoleon after death reviewing the spirits of his troops by moonlight. This has always been regarded as Raffet's masterpiece. The cold, gray moonlight, the furious charge of the ghostly troops as they whirl past their leader, make a picture of tremendous imaginative power, weird to the last degree. Raffet afterward did a companion piece to this, *Le réveil* (No. 104), in which a drummer summons the troops from their graves to the review. For strong draughtsmanship, *Le réveil* is unsurpassed among the artist's works, and in imagination it is almost if not quite equal to *La revue*.

In 1837, Raffet made the acquaintance of Prince Demidoff, who was about to make a trip both for pleasure and for scientific and artistic purposes in southern Russia. Raffet was engaged as artist to the expedition, which had two important results — one, the series of one hundred lithographs, *Voyage en Russie;* the other, a lasting friendship between Prince Demidoff and Raffet, a friendship of great value to the artist because through the generosity of the prince, he was enabled to pursue his artistic career without a thought of his pecuniary affairs.

In 1840, appeared the *Combat d'Oued-Alleg* (No. 60), of which Paul Mantz says: "We boldly place the *Combat d'Oued-Alleg* on a par with the finest paintings of battles that have ever been done in France."

Raffet entered Rome a few days after the French troops had taken the city in 1849, and made sketches for his great series of lithographs, the *Expedition et siége de Rome*, which occupied him at intervals during the last ten years of his life. Here Raffet reached the height of his powers, for while others of his lithographs are unquestionably equal to these, he had never done work so uniformly good as in the *Siége de Rome*. This series alone would be sufficient to justify Raffet's reputation. The set contains thirty-six pieces, thirty

100. Raffet's own portrait. (G.696.)
101. Jean Henri Léveillé. (G. 697.)

1848.

102. Louis Blanc. (G. 9.) A very rare unpublished portrait.
103. Le Prince A. de Demidoff. (G. 10.) A very rare unpublished portrait.
104. Le réveil. (G. 85.)

1850.

105. Le Baron Alfred de Marches. (G. 11.) Very rare.
106. Le Maréchal Saint-Arnaud. (G. 15.)

1854.

107. Le rêve. (G. 86.) Proof before the title. Of very great rarity.
108. Auguste Raffet fils. (G. 21.) Son of the artist.
109. Artilleurs français. (G. 191.)
110. Regnault de Saint-Jean-d'Angely. (G. 27.)
111. Catalans. (G. 172.)

1850–1859. *Siége de Rome.*

112. Frontispiece. (G. 557.)
113. Débarquement de l'armée française. (G. 558.)
114. Prêts à partir pour la ville éternelle. (G. 559.)
115. L'armée française arrive à la Maglianella. (G. 560.)
116. Saint Pierre. (G. 561.)
117. 30 Avril, 1849. (G. 562.)
118. Dévouement du clergé catholique. (G. 563.)
119. Entrée de la villa Santucci. (G. 564.)
120. Prise de la villa Pamfili. (G. 565.)
121. Combat dans Pamfili. (G. 566.)
122. Sapeurs mineurs. (G. 567.)
123. Prise du Ponte Molle. (G. 569.)
124. Travailleurs allant a la tranchée. (G. 570.)
125. Garde de tranchée. (G. 571.)
126. Ouverture de la tranchée. (G. 572.) Trial proof before the number and with the title here given instead of *Ouverture de la 1ère parallèle*, which appears in the published impressions.
127. The Same. With the second title. This is a trial proof printed in one tone.
128. Artilleurs. (G. 573.)
129. Ouverture du feu de la batterie no. 1. (G. 574.)
130. Maison des six volets verts. (G. 575.)
131. Embuscade de chasseurs. (G. 576.) Trial proof before the name of Général Vaillant was inserted in the title.
132. Avant-garde du 11ème dragons.
133. Reconnaissance. (G. 578.)
134. Sape volante. (G. 579.)
135. Sortie de la garnison romaine. (G. 580.)
136. Sape pleine. (G. 581.)
137. Chemin de ronde. (G. 582.)
138. Batterie no. 9. (G. 583.) Trial proof. In the published

1840.

59. **Combat d'Oued-Alleg.** (G. 82.) Undescribed trial proof with the word *Maréchal* in full. There is a similar trial proof in the National Library in Paris.

60. **The Same.** First edition with the address, *rue Favart.*

1841.

61. **Le drapeau du 17ème léger.** (G. 83.)

62. **Le colonel du 17ème léger.** (G. 7.) This is a portrait of the Duc d'Aumale.

1837–1848. *Voyage en Russie.*

63. **Frontispiece.** (G. 594.) First state. This frontispiece was not published, a replica of it having been made for the set.

64. **La jok.** (G. 605.)

65. **Foire de St. Pierre.** (G. 607.)

66. **Église de St. Georges.** (G. 609.)

67. **Passage du Bouzéo.** (G. 614.)

68. **Église et tour des trois saints.** (G. 619.)

69. **Halte d'une caravane moldave.** (G. 624.) Trial proof.

70. **Négociants et marchands israélites.** (G. 625.)

71. **Le Comte de Woronzoff.** (G. 627.) This extremely rare portrait was never published, a replica of it having been made for the set.

72. **Vue de la ville et de la baie de Yalta.** (G. 631.)

73. **Famille tatare en voyage.** (G. 632.)

74. **Mosquée du palais des Khans.** (G. 633.)

75. **Tatars sortant de la mosquée.** (G. 634.)

76. **Forgeron tsigane.** (G. 635.)

77. **Jeune femme karaïme.** (G. 638.)

78. **Jugunda-Kazas-Miziz.** (G. 639.)

79. **Habitations de Tsiganes.** (G. 640.)

80. **Grande rue de Baghtcheh-Sarai.** (G. 641.)

81. **Marchands tatars.** (G. 642.)

82. **Tombeau de Mariah.** (G. 643.)

83. **Femmes tatares.** (G. 648.)

84. **Paysans russes.** (G. 649.)

85. **Maisons de paysans tatars.** (G. 651.)

86. **Circassiens, Lesghines, et Cosaques.** (G. 657.)

87. **Incendie de la ville factice.** (G. 662.)

88. **Karaïmes.** (G. 668.)

89. **Vue du vieux bazar et du Mont Mithridate.** (G. 669.)

90. **Escorte de Cosaques.** (G. 671.) Trial proof.

91. **Famille tatare.** (G. 676.)

92. **Village d'Alouchta.** (G. 677.)

93. **Infanterie turque.** (G. 680.)

94. **Un café.** (G. 682.)

95. **Recrues turques.** (G. 683.)

96. **Recruteurs turcs.** (G. 685.)

97. **De Sainson.** (G. 691). First state. Extremely rare.

98. **Alexandre Nordmann.** (G. 694.)

99. **Amedee Huot.** (G. 695.)

dred, but he died at Genoa in 1860, leaving the set unfinished. Besides his lithographs, Raffet did twelve etchings and a great number of water-colors and pen drawings, many of the last for reproduction in the illustration of books. His etchings, while not equal to his lithographs, are strong in drawing and in action; but he did not etch enough to fully master the process.

ATHERTON CURTIS.

NOTE.—The lithographs are arranged in chronological order. Want of space prevents the exhibition of all the pieces in the *Siége d'Anvers*, *Siége de Constantine*, and the *Voyage en Russie*. The numbers in parentheses refer to the catalogue of Raffet's works by Giacomelli.